The New Generation of MANGA ARTISTS

Vol. 1

THE Koh Kawarajima PORTFOLIO



From the Publisher of HOW TO DRAW MANGA

THE NEW GENERATAION OF MANGA ARTISTS

VOL. 1: The Koh Kawarajima Portfolio

by Koh Kawarajima

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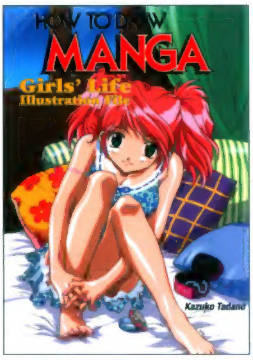
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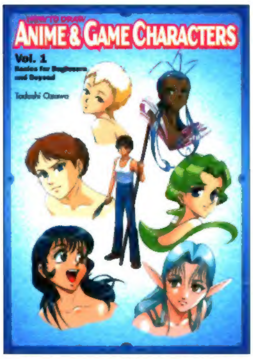
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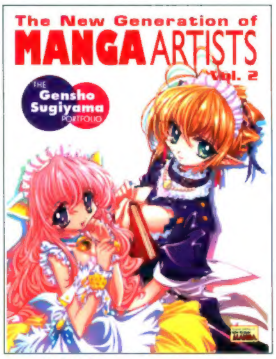
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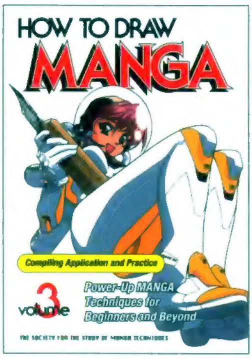
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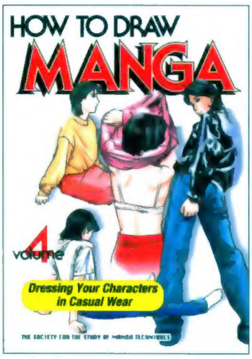
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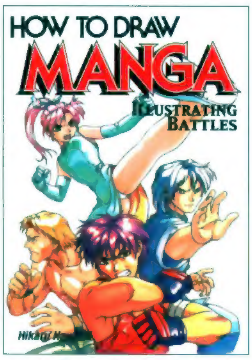
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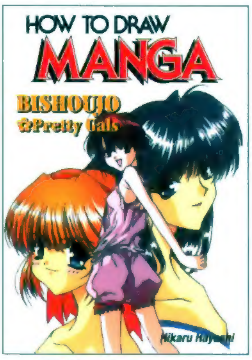
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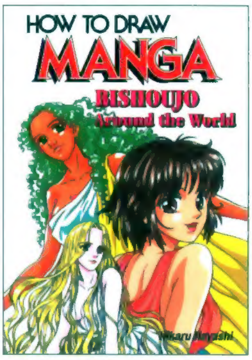
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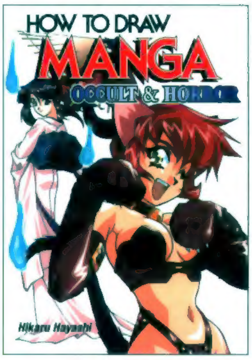
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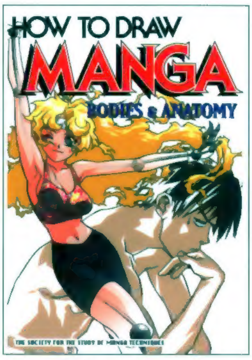
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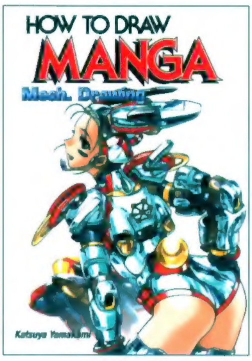
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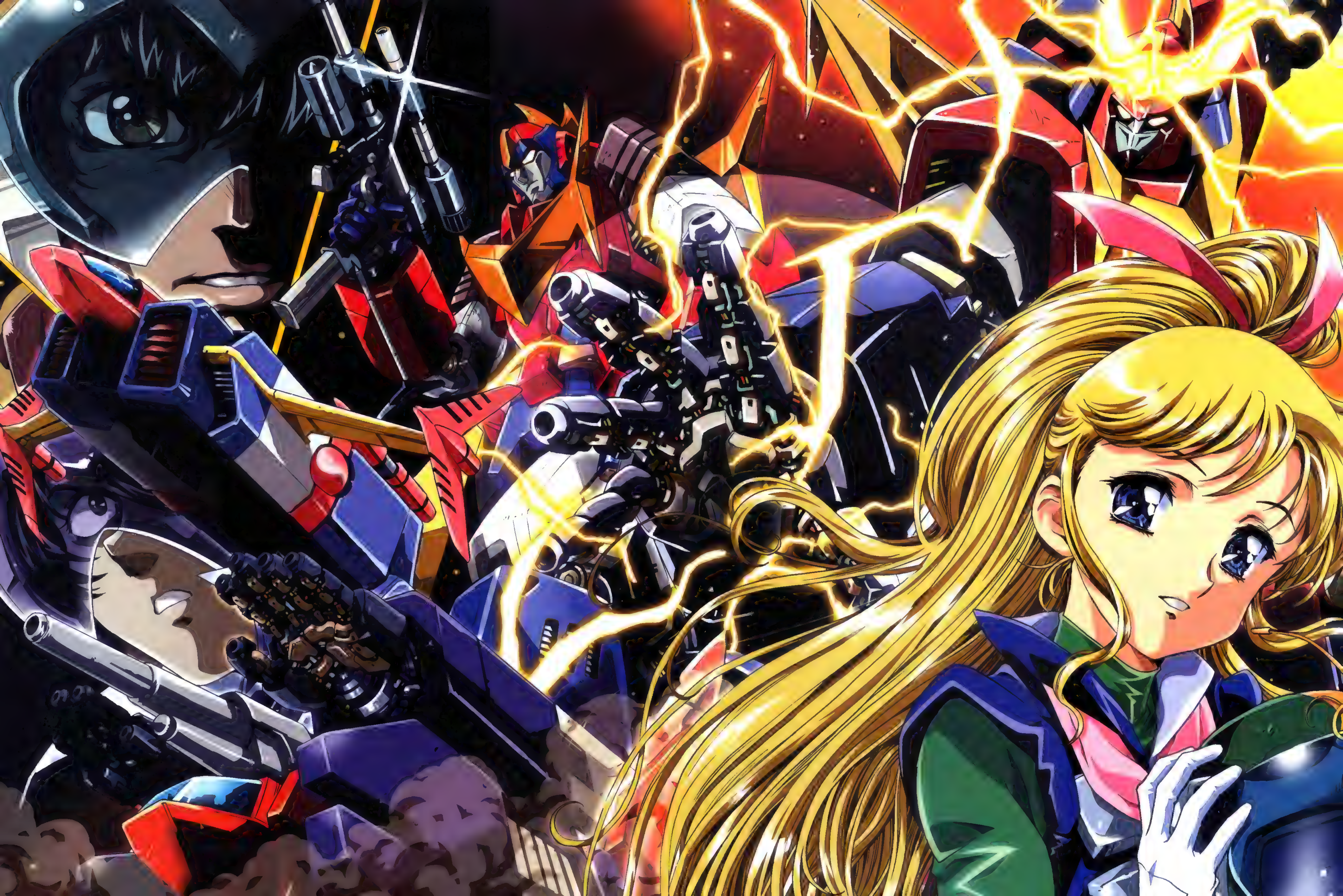




















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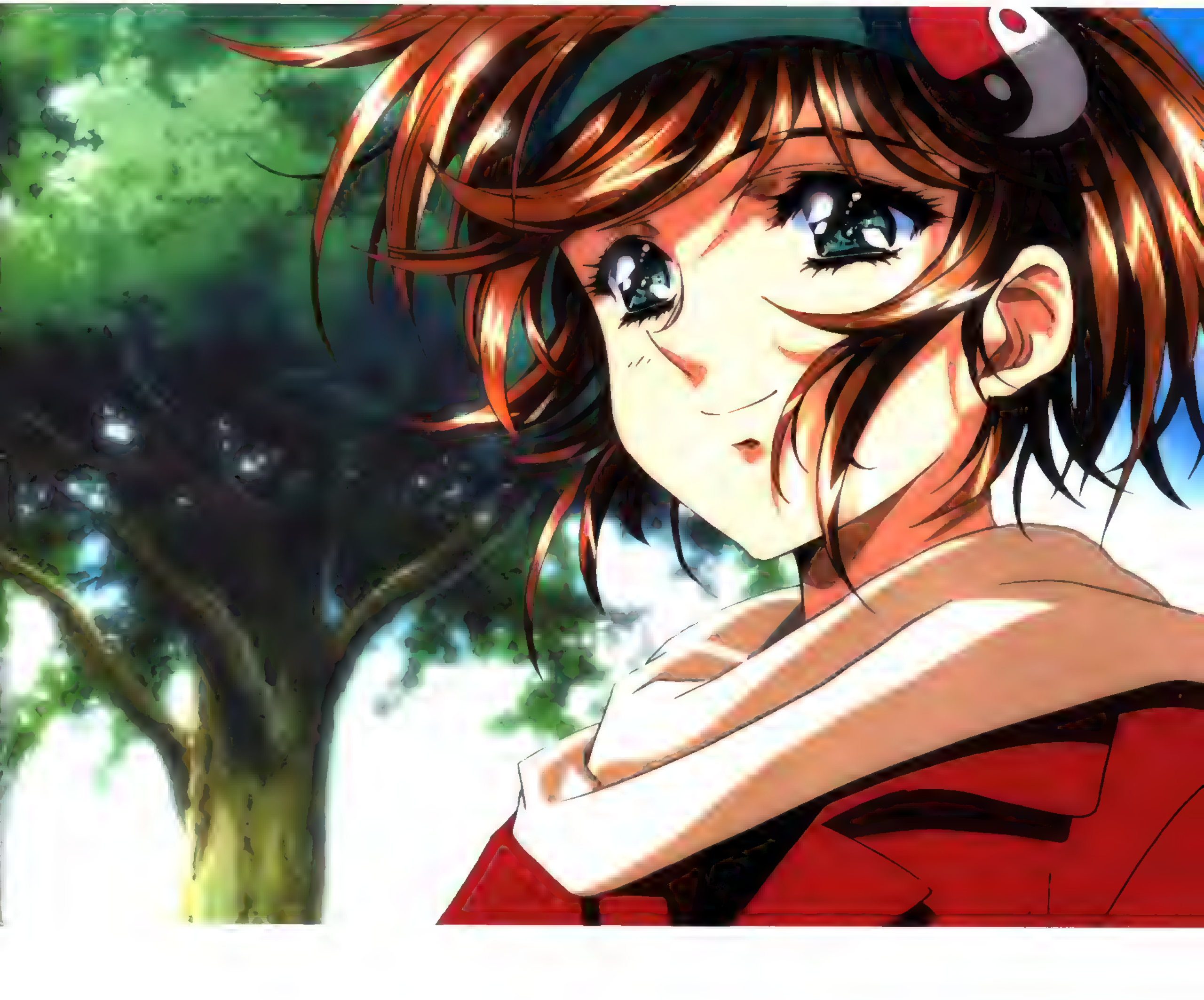

















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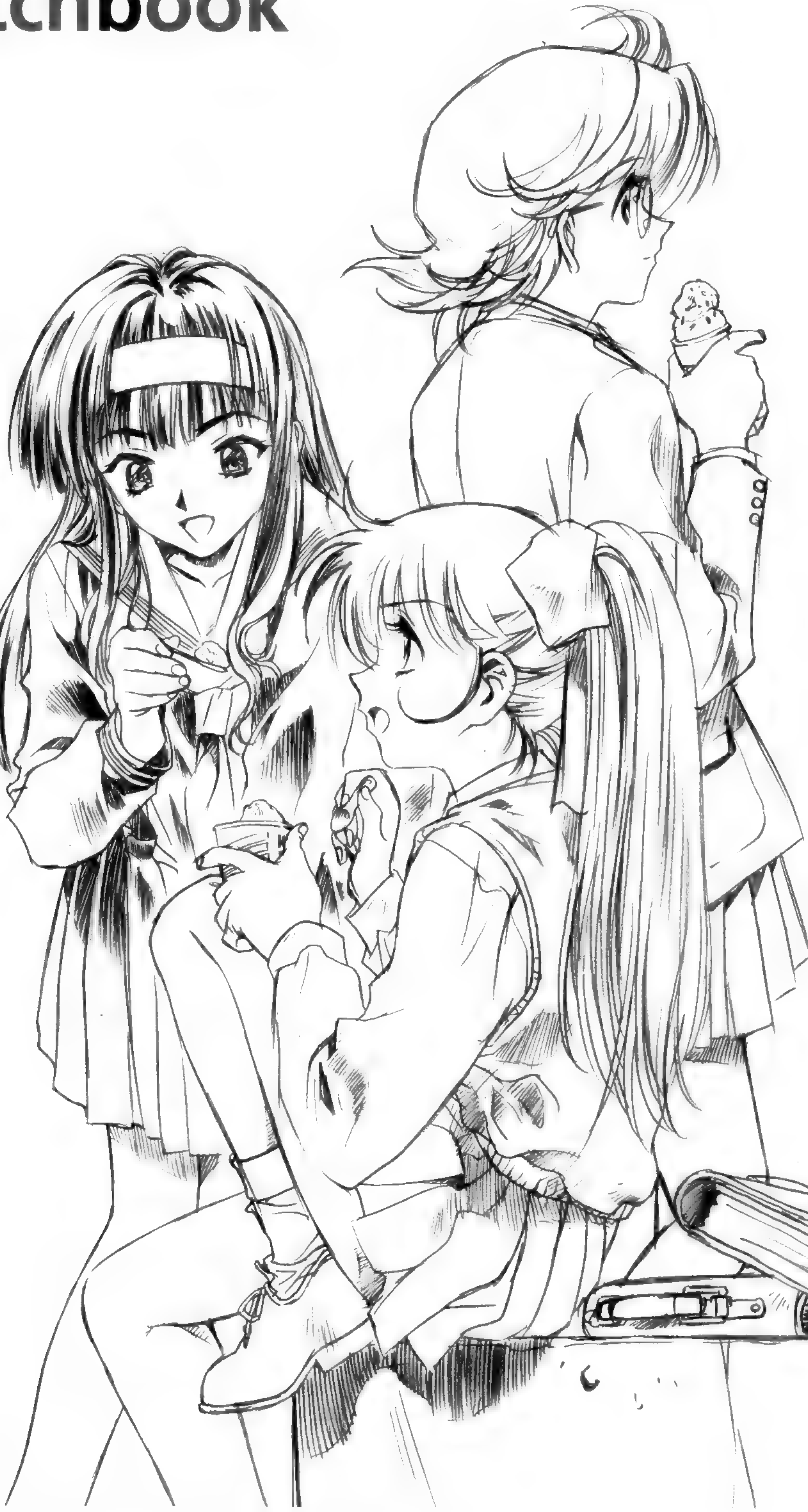



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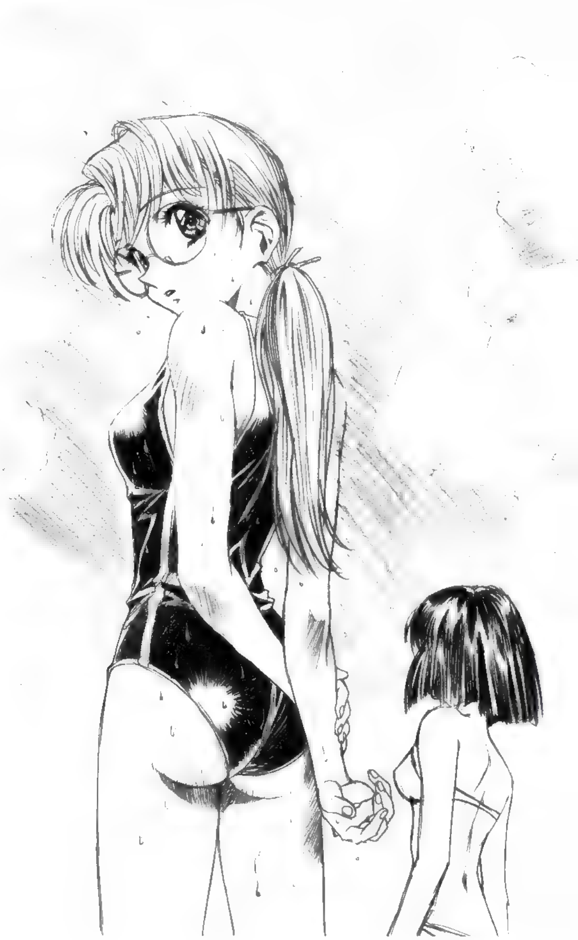

YAMAHA
Arai
DUNLOP


MAGIC II 110

The Artist's **Sketchbook**



In anime drawing, the method of using pencil touch is not very accepted, however I tried it thinking I could broaden the expression. I endeavored to depict the entire accent and mood without adding more texture than necessary. ▶





◀ This illustration is a cover for an advance-order premium book, NOUVES LOGIC PRELUDE. It was the first time I used the pencil touch commercially.

The black uniforms became an accent, and it shows the neat and clean image of the heroines. ▶





◀ Although the illustrations I drew for the premium book were mainly nude sketches using the same kind of pencil touch, unfortunately they could not be included in this book due to the concept and page format. It really is too bad.

For this technique, the swimsuit feeling would become a future theme. I am considering the danger of entrusting the three-dimensional feeling to just the anime-drawing highlights, and I intend to make an effort to improve my technique. ▶







I drew the illustration this way not to show drawing touch, but rather it is simply a result of a rough drawing. However, I like this better than the actual completed picture on page 62. The flowing rough sketch lines seem to suit this character better than the polished lines.

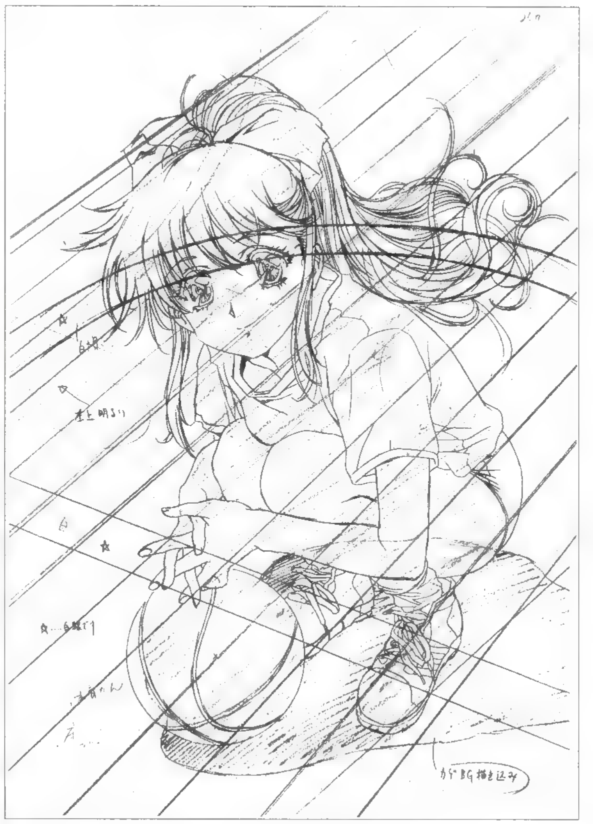


A



This is the original picture of the rough background design. In my case, I usually place priority on creating the character mood, and then I decide upon the situation of time and place after creating the character. Therefore, on top of the clean-version line-drawing copy of just the character, I naturally use background guiding lines like the illustration A and B. Based on this, the anime background studio creates the actual background image for me.

B









It was an illustration that was originally supposed to be wearing a rider suit, as in this first rough draft. However, because the client was a publishing company that was putting energy into adult magazines, I was directed to emphasize the sexiness, and I had to change it to a swimsuit. I cannot approve of a policy that measures sexiness just by the degree of skin exposure.





This is a rough illustration for a game anthology comic. The background is drawn in detail, which is an unusual level of completion for my rough drawings. Since the original character was not my design, I did the picture on the left in order to fill out the image, and then unintentionally developed interest! In these situations, the completed image is almost the same as the rough design.

God Machine Vulhols

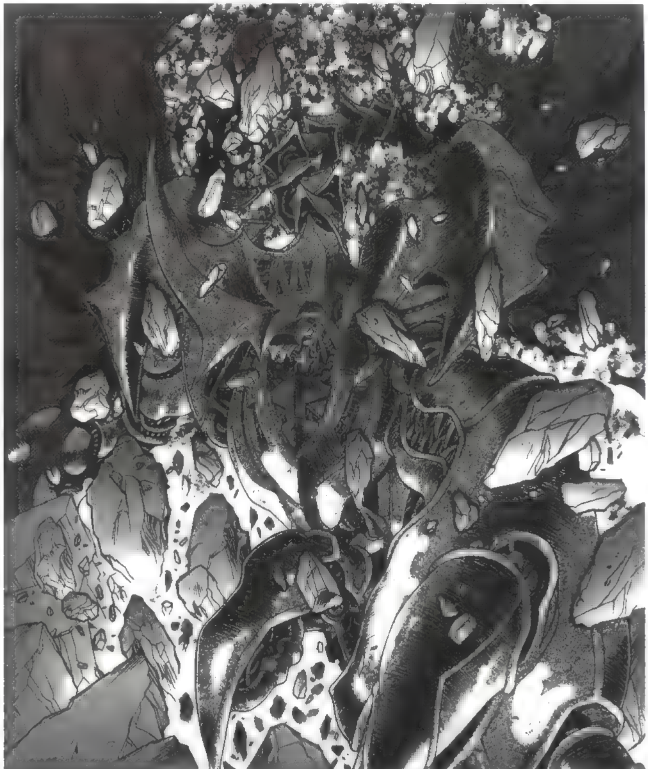
I was forced to develop the story for this manga placing emphasis on characters rather than elements as real mechanical action objects, since the existence of neat lovely gals was an essential requirement of the host magazine. The manga experienced many twists and turns including changes in the accompanying character relations and part of the design. Then the manga was brought to a halt by the host magazine ceasing publication, and the framework of the story had not yet been completed. However, we are now preparing to write it based on a new concept and design.





A transparent existence in an imaginary world - the root of the character design is probably the impact that approaches existence. In order to create a unique character I was determined to go one step further for this work.

In order to do mechanical design, I pay attention to creating a feeling of energy. I am fascinated with mechanical depictions because of the challenge of making inanimate objects seem like creatures full of life.





Comments by the Artist

P. 2 ➔ 20

P. 2	▶	I drew this illustration, featured on the top page, a little while ago. The snowflakes on the umbrella were painstakingly painted and airbrushed by a Touch-up Artist. I wanted to create a hand-drawn girl with warmth.
P. 3	▶	The basic concept is the same as the cover illustration, an energetic girl. Although I drew it as a potential cover illustration, I thought it lacked a compositional flair, so I used it inside the book.
P. 4-5	▶	This is the cover illustration for this book. I drew the girl's swimsuit based on my memory of the swimming school competition swimsuit from my primary school days. I was amazed that I could still remember the swimsuit design after 25 years. (laughs)
P. 6	▶	This "Z" was what I most wanted to try and draw, if I had to choose something visual from the Gundam series. I truly admire the wide tolerance of the arrangement and the superior character design. I hope true Gundam fans like it.
P. 7	▶	This is a striking image of the original Dunbine character. Even now over 10 years after it went off the air, the image is still burning brightly in my mind. I tried drawing it despite a strong feeling that only Tomonori Kogawa, whom I greatly admire, could recreate it.
P. 8-9	▶	This illustration of Zambot 3 was supposed to be in the original first collection called "Trawmerei." I left it in the layout that was chosen at that time. Now, five years latter, I feel like the day I have been waiting for has finally come. I have finally drawn Keiko-chan.
P. 10	▶	This is the most recent of my anime works in this collection. I am grateful to the art and color designation people who accurately took into consideration my intention for expressing a hot mechanical battle with cold air feeling.
P. 11	▶	This is my first IDEON, which I was able to draw officially. I liked the character, Kitchi Kitchin.
P. 12-13	▶	This is an illustration that I drew for myself quite some time ago. After that I began to receive animation robot illustration work as well. We could not include the cover page I did for the "Super Robot World War" anthology comic here for copyright reasons, but if you have a chance, have a look at it.
P. 14-15	▶	This is an illustration that I would like to contribute with a comment of tribute to Yasunori Umezu's collection "Kujook."
P. 16	▶	Tekkaman. I was late for elementary school many times because I wanted to watch the rebroadcast of this program at 8 a.m.
P. 17	▶	Since they had me draw it using the OVA version settings for the first collection, I tried to make the former version this time. I also wanted to draw Bounder Robo! (laughs)
P. 18	▶	Mood is critical for this illustration. I wanted to convey the image of a swan resting its wings at a deserted church. The best part of this is the art by Jiro Kohno, whom I worked with for the first time.
P. 19	▶	The concept of a mechanical Grim Reaper turned out very cool.
P. 20	▶	Although God Machine Vulhols was halted due to the discontinuance of the host magazine, I plan to remake it. I hope you'll enjoy it when it comes out!

P. 21 ➡ 38

P. 21	▶	This was a very difficult illustration with elaborate layout. I was so worried I wouldn't make it until just before the deadline. (laughs)
P. 22	▶	This is one of my later illustrations. It looks a lot like my own drawing.
P. 23	▶	This is an illustration of Akari-chan that I first drew to commemorate the inaugural issue. No matter how many times I drew her the editor said, "make her more sexy!" (laughs)
P. 24-25	▶	I tried to make the pajamas the same cow design as the stuffed animal, as a playful touch. It was just regular pink when it appeared in the magazine, though.
P. 26	▶	This illustration was colored with markers without any cell coloring or digital paint. Even when it was finally processed with PhotoShop, I tried to keep the hand-colored look. However, the scanned coloring looks dimmer than that of digital painting. I'll have to figure out a better way next time.
P. 27	▶	The composition is just like a package.
P. 28-29	▶	Since it is an advertisement illustration I drew before the original work, the design of the characters is a little different.
P. 30	▶	It looks slightly incongruous, maybe because the color of the mechanism was changed.
P. 31	▶	Although it is a diversion from the actual magazine, it was transferred to a cell picture before use as a premium book still. I like it because it is sharper than a computer graphics illustration.
P. 32	▶	This is the first illustration of the magazine, "Otanoshimi CD," for which I did the cover for a year. The eyes were probably a bit too big.
P. 33	▶	This page is not fully digitized since we had to digitally process the cell image at the time. If computer graphics had been used for the chocolate package, it could have been processed better.
P. 34	▶	I tried to make her a little bit "Lolita"! (laughs) I wonder if I can do this kind of design again.
P. 35	▶	This is one of my typical pictures. Too bad that all of the backgrounds were taken from past illustrations due to budget constraints.
P. 36-37	▶	This is a wallpaper illustration published on CD-ROM. I like the mood.
P. 38	▶	For this picture I tried to use a slightly different drawing technique, and the nuance of the face changed subtly. I used bold red for the hair, however the mood did not match the illustration and I didn't use that red for other illustrations.

Comments by the Artist

P. 39 ➡ 53

P. 39	▶	Even though I drew this rather casually, it ended up as an illustration with a unified atmosphere. The nighttime colors are quite beautiful.
P. 40	▶	Since I took so much time to draw the horse, I was disappointed that there was text obscuring the horse when it was finally printed as the cover. So this will be the first time that everyone will be able to see it properly! (laughs) I also changed the girl's face a little.
P. 41 Top	▶	Although the current trend is to put a large bell on cat girls, I will be embarrassed if I draw the bell bigger than this. Please forgive me as I was concentrating on getting the bottom right. (laughs)
P. 41 Bottom	▶	This is the girl holding the valentine's chocolate from the previous page 33. I tried to draw a making scene for fun as desktop wallpaper.
P. 42	▶	This matches the concept almost perfectly. I wish they had made it into a telephone card! (laughs)
P. 43	▶	This is a good example of marker coloring and computer graphics background working well together. I like the transparent sword and the vivid blue color that covers everything. It would be great if this coloring could be accurately reproduced during printing, but I have my doubts.
P. 44-45	▶	Come to think of it, this is the only version in a uniform.
P. 46	▶	This is the look with the swimsuit and hairstyle after transformation. It is a rare shot that would be ideal for a not-for-sale telephone card.
P. 47	▶	At any rate the background is superb! That is all I can say.
P. 48	▶	This work shows off Kohno's ability for color designation. It is both cool and refined.
P. 49	▶	These are the heroines of NOUVES LOGIC that I drew for over five years. I'd love to start up this manga again.
P. 50	▶	This was a work that I drew for a summer event. Japanese attire is very difficult, isn't it?
P. 51	▶	This illustration has a great mood thanks to the background carefully drawn by the Background Artist.
P. 52	▶	I avoided using a voyeuristic angle at least. Even so, your eyes go right to the thighs.
P. 53	▶	This is a very popular illustration. It is well done all around.

P. 54 ➔ 64

P. 54	▶	Sunset colors are difficult. I need more practice with that.
P. 55	▶	I drew this work with movement rather than poses.
P. 56	▶	Even though it is unfinished as an illustration, I like the mood.
P. 57	▶	Although this is a shot of a happy graduation ceremony, it was actually an illustration I did for an adult comic. (laughs)
P. 58	▶	The background skillfully highlights the image of the girl. Thanks to the Background Artist!
P. 59	▶	This is the original illustration that I drew for the magazine. I'd like to do at least one non-serial manga for this character.
P. 60	▶	This is a card game illustration. Although I was told that it would be OK to draw it on a small scale, I drew it using the regular A3 size. It turned out a bit more detailed than usual! (laughs)
P. 61	▶	This is also a card game illustration. Only the wings were drawn with cell images, and I tried to unify and process it digitally after changing the feel.
P. 62	▶	I wanted to give it a little more of a wild atmosphere, but it turned out strangely neat and tidy.
P. 63	▶	I remember that the editor at the time said that the bike model was no good, for some reason.
P. 64	▶	I endeavored to create the refreshing mood of a sports day since the magazine went on sale in the autumn.

Credits

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Profile of Koh Kawarajima



Kazuaki Kawashima

■Place of Birth: Osaka

■http://www.henreikai.com/

After graduating from Osaka University of Arts, Kawashima worked in the advertising and image business before joining a production company handling animation subcontracting. Besides doing game and novel illustrations, he began to collaborate with Hiroyuki Karashima to create cartoons for literary and business magazines. That is when the current joint pen name "Koh Kawarajima" was born. Both cartoonists work for Lietec Designers, Inc.



Hiroyuki Karashima

■Place of Birth: Osaka

After graduating from Tokyo Animator Gakuin, Hiroyuki Karashima worked in an animation studio in Osaka. Next, he took a position at Sun Corporation in charge of game design art creation. At the invitation of Kawajima he made a move to Lietec Designers, Inc. in 1997, where he continues to work today.

■General Works (cartoons)

NOUVES LOGIC
God Machine Vulhols

■Game Character Design

J.A. Judge August
Many others

■List of projects both participated in when they were animators

Animation Production Participation

Fist of the Northstar
City Hunter
Mobile Suit Gundam: CHAR'S COUNTERATTACK
Mobile Suite Gundam 0083
Others

Original Picture Production Participation

Ranma 1/2
TEKKAMAN BLADE 2
LEGEND OF CASSHAN
Others

Takehiro Tanabe

Also working at Lietec Designers, Inc., Takehiro Tanabe is the editor dedicated to digitally processing and editing Koh Kawarajima's work.

Akiko Kohno

Akiko Kohno is the color coordinator who provides support for Koh Kawarajima's cell works. For the last few years she has been responsible for coloring and finishing almost all of Kawarajima's illustrations. As a veteran of numerous animation projects, she works on a freelance basis, and is not an employee of Lietec Designers, Inc.



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